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AUTHOR Nist, Joan Stichan
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ABSTRACT

The Mildred L. Batchelder Award is presented annually to the United States publisher of an outstanding translated children's book. Translation is a difficult art that requires the translator to convey the spirit as well as the letter of the original work, represent another culture, and remain inconspicuous in the work. An analysis of the 42 books nominated for the Batchelder Award in its first decade (1968-1977) reveals that 30 books were originally written in Germanic languages and that only one was written in a nonwestern language. Settings for the majority of the award nominees and recipients were European. This bias, reflecting the actualities of cultural interchange, indicates that, in the importation of children's books written in other languages, the United States is a member of a Western European cultural constellation. Publishers in the United States are limited in publishing translated children's books due to production limitations in children's media and perceived financial risk in publishing foreign works. It is hoped that in the future there will be increased linguistic and cultural variety in children's books brought into the United States. (The paper includes tables showing the original languages and settings of all nominated books and an annotated listing of the nominees and award recipients.) (GW)

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# CULTURAL CONSTELLATIONS IN TRANSLATED CHILDREN'S LITERATURE:

## Evidence from the Mildred L. Batchelder Award

The systematic development of international exchange in the area of children's literature is relatively new. The International Board on Books for Young People (IBBY), the foremost organization in the field, evolved from the work of Jella Lepman after World War II, undertakings partly sponsored by the Rockefeller Foundation and UNESCO.[1]

Developments related to IBBY are the International Youth Library in Munich, Germany, founded by Jella Lepman and now directed by Walter Scherf, and Bookbird, the IBBY international journal, issued in English in Vienna, Austria, and edited by Richard Bamberger, director of the International Institute for Children's Literature and Reading Research.

A heightened sense of the international value of children's literature led to the establishment in 1956 of the multinational Hans Christian Andersen Award. Given under the auspices of IBBY, the Andersen Medal has been presented biannually, since 1956, to an author and also, since 1966, to an artist.



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In the United States, awareness of expanding intercultural exchange resulted in the Mildred L. Batchelder Award, first given in 1968. Named for the longtime Executive Secretary of the American Library Association's Division of Libraries for Children and Young People, the Batchelder Award is presented annually. It is given by the Children's Services Division of the American Library Association to the American publisher of the most outstanding translated children's book, a work originally published in a foreign country and subsequently published in English in the United States by the recipient publisher.

Isolated works have been successfully translated in the past, as the continuing wide popularity of Pinocchio, Pippi Longstocking, and Heidi attests. Most stories of foreign setting for the young American audience, however, have been written by American or British authors.[2] The Batchelder Award focuses attention on the growing effort to make fine literature written in foreign languages, created for young people in other countries, available through translation to American youth.

The difficulty of translation is experienced by all who have practised the art. The spirit as well as the letter of the original work must be conveyed to readers of another language. Such readers also represent another culture; and, if Benjamin Whorf's theory that a language

system shapes a culture's philosophy is considered,[3] this other linguistic audience also reflects a different perceptual base, another way of thinking, rooted in its language patterns of communication.

To the difficulty of the task must be added the need for the translator to be inconspicuous in the work. As Anthea Bell, translator of the 1976 Batchelder Award recipient, stated in "Translating Children's Books": "ideally translators ought to be entirely invisible."[4] The translator must not come between the reader and the story. A translator becomes a medium whose efforts provide new words which yet embody the style, structure, and substance of a work as it was conceived and realized by its creator.

Essential qualities which translators must have include a thorough knowledge of both languages and their cultural backgrounds, writing ability and stylistic grace, and recognition of the translator's role as subservient to the original author. The work is demanding, yet the master translator receives little acclaim because of his/her successful invisibility.

Some of the pitfalls in the translation of children's books have been pointed out by Zena Sutherland:

> Each language has its own pattern and cadence; what is poetic in one may be sentimental in another. A second pitfall is the latent background: a

> philosophical, religious, or political view that is taken for granted in one country may need to be made explicit for readers of another. A third is the use of slang. There are words and phrases that can be illuminated by their context, and others that need either amplification or replacement by the closest equivalent.[5]

Translators who overcome these specific hazards and the major difficulties inherent in their task succeed not only in invisibility, however, but also in integrity. They are eminently indispensable in the process of what Walter Scherf of the International Youth Library calls "the basic idea of our work: to promote deeper understanding of groups which, nationally or sociologically, by tradition or actually, follow different ways of life."[6]

Patricia Crampton, who translates from seven languages into English, describes her work as a performing rather than a creative artist:

> I am a satisfied, very minor, actress for as long as I am translating a children's book . . . . When translating a work of fiction, a translator cannot remain completely himself. He must be prepared, in fact it is his professional duty to prepare himself, to be totally immersed in the intentions as well as the style of the original author. That done, he can then, to the best of his ability, act out each part with its own drama and accents, and this will help him to avoid the trap of dialogue with strange foreign undertones . . .[7]

Recent research on elements in the forty-two books nominated for the Mildred L. Batchelder Award in its first decade (1968-1977) included study of the original languages from which the works were translated into

English.[8] The objective was to identify any predominance of languages, both for the ten Award recipients and for the total number of nominees. The pattern of predominance which emerged indicates linguistic bonds with certain countries and American membership in a particular cultural constellation.

The forty-two nominated books come from only nine languages, eight of them European. One book alone, in Japanese, comes from a nonwestern language. Of the eight European languages, five are Germanic: German, Dutch, Danish, Norwegian, and Swedish. Two Slavic languages are represented: Czech and Russian. Greek is the original language of two books, both Award recipients.

The nominated books come overwhelmingly from the Germanic languages: thirty of forty-two, or 71.4 percent. By language, these are: German: seventeen nominees (four Awards), 40.5 percent; Dutch: four nominees (one Award), 9.5 percent; Swedish: four nominees, 9.5 percent; Norwegian: three nominees (one Award), 7.1 percent; Danish: two nominees (one Award), 4.8 percent.

From the Slavic languages there are nine books: Russian: seven nominees (one Award), 16.7 percent; Czech: two nominees, 4.8 percent. The other two languages are represented by three books: Greek: two nominees (two Awards), 4.8 percent; Japanese, one nominee, 2.4 percent.

Seven of the nine languages have been represented in more than one year of Award consideration: Danish, two years; Dutch, four; German, ten; Greek, two; Norwegian, three; Russian, six; and Swedish, four. Czech and Japanese each have been represented in only one year. A book from Russian has been entered in over half of the Award's first decade, six of the years. Significantly, German has been represented in each of the Award's first ten years.

German has double entries in five years and received the Award for three of those years. Two other languages have double entries in a single year: Czech and Russian. Only German has three nominees in one year, none of which was presented the Award.

The books which have received the Batchelder Award come from six languages: German, four; Greek, two; Danish, one; Dutch, one; Norwegian, one; and Russian, one. In a unique situation, only two books from Greek have been nominated, and both were given the Award. Of Norwegian books, one of three has received the Award; of Danish, one of two. There is one Dutch Awardee among four nominees. One from the seven Russian entries has been presented the Award. Four of seventeen German Books are Awardees. Two languages have received the Award more than once: German, four times; and Greek, twice--both by the same author and

translator. Only German has consecutive year Award recipients.

This analysis of the Batchelder Award books shows a definite skew toward certain languages: the Germanic. There is no broad international representation. The evidence contradicts the idealistic belief of Paul Hazard, the French literary historian, who was one of the first critics to recognize the place of children's books in the study of literature. In his classic Books, Children and Men, Hazard wrote:

> . . . children's books keep alive a sense of nationality; but they also keep alive a sense of humanity. They describe their native land lovingly, but they also describe faraway lands where unknown brothers live. They understand the essential quality of their own race, but each of them is a messenger that goes beyond mountains and rivers, beyond the seas, to the very ends of the world in search of new friendships. Every country gives and every country receives--innumerable are the exchanges--and so it comes about that in our first impressionable years the universal republic of childhood is born.[9]

Hazard, writing between the two World Wars, was expressing profound hope rather than documented fact. At that time, little research on children's literature existed, almost none on its international aspect. The present analysis of the original languages of books nominated for the Batchelder Award shows Hazard's hope to be still unrealized. Yet the Award itself is symbol of a move toward the "universal republic of childhood."

The bias in the Batchelder Award languages reflects the actualities of cultural interchange, within which publishers must work. As Mary Ørvig, director of the Swedish Institute for Children's Books and secretary of the International Research Society for Children's Literature, writes:

> The distribution channels of books provide an interesting subject which in the nature of things is bound up with such circumstances as war, peace, political constellations, copyright questions, and monetary relationships. Economic laws and situations play a very important part in this context. Nor should one forget the great influence of ancient cultural links on the translation scene.[10]

Analysis of the original languages of books nominated for the Batchelder Award indicates that, in the importation of children's books translated from other languages, the United States is member of a Western European cultural constellation. Special bonds lie with Germanic language countries. A surprising conclusion from the analysis, with somewhat negative implications, is the absence of nominees from any of the Romance languages.

Interestingly, although translations from the Germanic languages have dominated the roll of the nominees, settings in the countries of these languages are not predominant.[11] Thirteen, 31 percent, of the nominated books have such settings; five in Germany, four in Sweden, two

in Norway, one in Denmark, and one in Switzerland. The only other correlation of any size is the number of books from Russian, seven, and those with Russian setting, nine.

Only one book, of twenty-seven heroic legends, has settings which include various areas of the world. Two works, by the same author, are set in Colombia, South America; one book is set in Africa: Ethiopia. Two others have settings in the Near East. There are no books representing settings in North America or Australia-Oceania (except for a few of the heroic legends).

Of the five books with Asian settings, one is a folktale of Mongolia. The other four represent Asiatic Russia. There are no books set in China, Japan, India, or Southeast Asia.

Over half of the forty-two nominated books, twenty-three, are set in Europe. In turn, more than half of these, fourteen, have settings in North Europe: Scandinavia and Russia. North-Central European settings--Czechoslovakia, Germany, Switzerland--figure in seven books, while only two books have a South European setting, both in Greece. One book is set part in Germany, part in the Canary Islands. There are no nominees set in France, Spain, or Italy.

The remaining eight books have indefinite settings. Four occur in imaginary locales; four, all picture books,

have settings adaptable to any place. (Nine picture books have been nominated for the Award in its first decade; one has received it.)

The ten recipients of the Batchelder Award represent seven different countries and one indefinite locale. Mid-twentieth century Germany is the setting for two, as is modern Greece. Norway, Colombia, and Ethiopia each is the setting for an Award book. One Award recipient is set in Neolithic Russia, another in prehistoric Mesopotamia. An indefinite anyplace is the setting for the only picture book presented the Award.

Thus settings for the majority of the Award recipients, as for the total nominees, are in Europe. Because all but one of the books are translated from European languages, it is not surprising to find most of the geographical settings in the same area.

On the other hand, writers from the predominant Germanic languages have provided the only books with settings in the Near East, Africa, and South America; one in each of these areas has been presented the Award. Eight of the thirty-seven authors of books nominated for the Batchelder Award are cross-cultural, setting their works in an area foreign to the language in which they write.

Examination of the settings of the nominated books indicates that they present a varied geographical

contribution to American children's understanding of other societies. This contribution, nevertheless, is weighted toward the Western European cultural constellation.

The fact that all but one of the nominated books come from European languages does not indicate bias on the part of publishers or the Batchelder Award Committees (which select the annual three to five nominees) so much as it reflects the realities of cultural exchange. Production limitations in children's media restrict the translated materials available to American children, as stated by Anne Pellowski, Director-Librarian of the Information Center on Children's Cultures (of the United States Committee for UNICEF):

> . . . ninety percent of current print and audiovisual literature for children is produced in a handful of countries . . . The number of translations grows each year, but this is limited to translations to and from the Western European languages, with only a few exceptions.[12]

Despite the fact that translated children's books rarely bring much financial success to their publishers,[13] twenty-one different publishing houses in the past decade have produced books considered worthy of nomination for the Batchelder Award. The ten Award recipients represent nine different imprints.

Publication of foreign works assumes extra risks for an American publisher. Facing rising costs and an

uncertain market, business acumen dictates concentration on established authors and reliable sales material. Added to the economic worry is a public preference for material dealing with familiar themes and national material with American settings and characters.

The Batchelder Award gives recognition to those publishing firms which, despite risk, present outstanding foreign books to American children. As the stature of the Award grows, it will encourage firms to seek out worthy material for translation. Yet many of the ways to find such books tend to be within the Anglo-American and West European cultural constellation.

For example, titles may be exchanged through a one-to-one relationship between an American publishing house and a foreign publisher. Agents, both here and abroad, may bring titles to the attention of editors or translators. International book fairs, such as those at Frankfurt, Bologna, and Bratislava, promote a growing book interchange.

So do the international children's libraries, not only the International Youth Library in Munich, but also those in the United States, such as the Children's Book Section of the Library of Congress in Washington, the library of the Information Center on Children's Cultures in New York, the Center for Children's Books at the

University of Chicago, and the Kerlan Collection of the University of Minnesota Library.

Works in the public domain have long crossed national boundaries successfully. Editors and translators now are also alert to lists of foreign prize winners, such as the Nils Holgersson Plaque of Sweden and the German Children's Book Award. Development in the past few years of multinational professional societies devoted to children's literature, such as the International Research Society for Children's Literature, is widening knowledge of current books.

The next decade hopefully will see an expansion of the cultural constellations and the introduction of greater linguistic and cultural variety in the children's books brought into the United States. This is the goal of Mildred L. Batchelder herself, who said:

> When children of one country come to know and love the books and stories of many countries, they have made an important beginning towards international understanding. To know the classic stories of a country creates a climate, an attitude for understanding the people for whom that literature is a heritage. When children know they are reading, in translation, the same stories which children in another country are reading, a sense of nearness grows and expands. Interchange of children's books between countries, through translation, influences communication between the peoples of those countries, and if the books chosen for travel from language to language are worthy books, the resulting communication may be deeper, richer, more sympathetic, more enduring. I accept and believe in these assumptions.[14]

NOTES

[1]Jella Lepman, A Bridge of Children's Books, tr. from the German by Edith McCormick (Chicago: American Library Association, 1969), pp. 104, 146. See also E[velyn] G[eller], "The Bridge of Children's Books." Library Journal 91 (15 November 1966): 5683, 5685.

[2]See Walter Scherf, "Observations on International Aspects of Children's Books," Top of the News 32 (January 1976): 135-148.

[3]Benjamin Lee Whorf, Language, Thought, and Reality ([Cambridge, Mass.]: Technology Press of MIT, 1956). See especially "Language, Mind, and Reality," pp. 246-270.

[4]Anthea Bell, "Translating Children's Books," Top of the News 32 (June 1976): 318.

[5]Zena Sutherland, "Suffering in Translation," Saturday Review 54 (15 May 1971): 45. See also Shigeo Watanabe, "One of the Dozens," Top of the News 33 (Spring 1977): 248; (Eighth Annual May Hill Arbuthnot Honor Lecture, 1977).

[6]Walter Scherf, "Introduction" to The Best of the Best (New York: Bowker, 1976), p. 16.

[7]Patricia Crampton, "Will It Travel Well? International Understanding Through Children's Books," Bookbird 15 (March 1977): 5-6.

[8] "The Mildred L. Batchelder Award Books, 1968-1977: A Decade of Honored Children's Literature in Translation" (Doctoral dissertation, , 1977), pp. 44-52.

[9]Paul Hazard, Books, Children and Men, tr. from the French by Marguerite Mitchell (Boston: Horn Book, 1944, 1960), p. 146.

[10]Mary Ørvig, "Children's Books in Translation: Facts and Beliefs," in Issues in Children's Book Selection (New York: Bowker, 1973), p. 186.

[11]Joan Nist, pp. 69-77.

[12]Anne Pellowski, "Internationalism in Children's Literature," in Children and Books by Zena Sutherland and May Hill Arbuthnot (Scott, Foresman, 1977, 5th ed.), p. 616.

[13]Virginia Haviland, "International Book Awards and Other Celebrations of Distinction," Bookbird 14 (September 1976): 12-13.

[14]Mildred L. Batchelder, "Learning About Children's Books in Translation," ALA Bulletin 60 (January 1966): 34.

TABLE 1

ORIGINAL LANGUAGES OF NOMINATED BOOKS

| Language | Number of Nominees | Year of Award | | |
|---|---|---|---|---|
| Czech | 2 | 1972 | 1972 | |
| Danish | 2 | 1974 | | |
| | | 1977* | | |
| Dutch | 4 | 1971 | | |
| | | 1973* | | |
| | | 1976 | | |
| | | 1977 | | |
| German | 17 | 1968* | | |
| | | 1969 | | |
| | | 1970 | 1970 | 1970 |
| | | 1971* | 1971 | |
| | | 1972* | 1972 | |
| | | 1973 | | |
| | | 1974 | | |
| | | 1975 | 1975 | |
| | | 1976* | 1976 | |
| | | 1977 | 1977 | |
| Greek | 2 | 1970* | | |
| | | 1974* | | |
| Japanese | 1 | 1971 | | |
| Norwegian | 3 | 1968 | | |
| | | 1969* | | |
| | | 1972 | | |
| Russian | 7 | 1969 | | |
| | | 1970 | | |
| | | 1973 | 1973 | |
| | | 1974 | | |
| | | 1975* | | |
| Swedish | 4 | 1968 | | |
| | | 1973 | | |
| | | 1974 | | |
| | | 1976 | | |

*Award

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TABLE 2

LOCALE SETTINGS OF NOMINATED BOOKS

| Locale | Author | Language | Year of Award |
|---|---|---|---|
| WORLDWIDE | Baumann | German | 1976 |
| SOUTH AMERICA | | | |
| Colombia | van Iterson | Dutch | 1973* |
| Colombia | van Iterson | Dutch | 1976 |
| AFRICA | | | |
| Ethiopia | Bødker | Danish | 1977* |
| NEAR EAST | | | |
| Holy Land | von Jüchen | German | 1970 |
| Mesopotamia (Ur) | Baumann | German | 1971* |
| ASIA | | | |
| Central Asia (Steppes) | Ginsburg | Russian | 1973 |
| Mongolia | Otsuka | Japanese | 1971 |
| Russia (Kirghiz) | Aitmatov | Russian | 1974 |
| Russia (Siberia) | Bartos-Höppner | German | 1971 |
| Russia (Siberia) | Linevski | Russian | 1975* |
| NORTH EUROPE: Scandinavia and Russia | | | |
| Baltic States | Brodtkorb | Norwegian | 1968 |
| Denmark (Jutland) | Bergsøe | Danish | 1974 |
| North Europe | Green [Grinevskii] | Russian | 1969 |
| Norway | Friis-Baastad | Norwegian | 1969* |

TABLE 2--Continued

| Locale | Author | Language | Year of Award |
|---|---|---|---|
| Norway | Døcker | Norwegian | 1972 |
| Russia | Aleksin | Russian | 1973 |
| Russia (Byelorussia) | Ryss | Russian | 1976 |
| Russia (Caucasus) | Bartos-Höppner | German | 1970 |
| Russia (Moscow and environs) | Kosterina | Russian | 1970 |
| Russia (Moscow and north) | Korinetz | German (originally Russian) | 1975 |
| Sweden | Linde | Swedish | 1968 |
| Sweden | Gripe | Swedish | 1973 |
| Sweden | Lundgren | Swedish | 1974 |
| Sweden | Thorvall | Swedish | 1976 |
| NORTH-CENTRAL EUROPE | | | |
| Czechoslovakia | Hofman | Czech | 1972 |
| Germany (real and imagined) | Kästner | German | 1968* |
| Germany | Richter | German | 1972* |
| Germany (and Canary Islands) | Krüss | German | 1973 |
| Germany | Schneider | German | 1974 |
| Germany (Helgoland) | Krüss | German | 1975 |
| Switzerland | B. Hürlimann | German | 1969 |

TABLE 2--Continued

| Locale | Author | Language | Year of Award |
|---|---|---|---|
| SOUTH EUROPE | | | |
| Greece | Zei | Greek | 1970* |
| Greece | Zei | Greek | 1974* |
| Canary Islands (and Germany) | Krüss | German | 1973 |
| INDEFINITE LOCALE | | | |
| Imaginary Copper Mountains | Biegel | Dutch | 1971 |
| Anytown | Čtvrtek | Czech | 1972 |
| Anyplace | Zacharias | German | 1970 |
| Anyplace | Zimnik | German | 1972 |
| Anyplace | R. Hürlimann | German | 1976* |
| Anyplace | Velthuijs | German | 1977 |
| Any Rivertown | Bröger | German | 1977 |
| Other World | Dragt | Dutch | 1977 |

*Award

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BIBLIOGRAPHY: MILDRED L. BATCHELDER AWARD

BOOKS AND NOMINEES: 1968-1977

Aitmatov, Chingiz. The White Ship. Translated from the Russian by Mirra Ginsburg. New York: Crown, 1972. Nominee: 1974.

The boy, deserted by his parents, lives at a forest outpost with his beloved grandfather, Momun, near his brute uncle. When the old man is forced to kill the Horned Mother Deer, guardian of their people, the horrified boy follows his dream by swimming out into the lake toward the white ship.

Aleksin, Anatolii. A Late-Born Child. Translated from the Russian by Maria Polushkin. Illustrated by Charles Robinson. New York: World, 1971. Nominee: 1973.

Lenny suffers from the attentions of middle-aged parents and a much-older sister. He tries to promote his sister's romance, but his father's heart attack changes the situation.

Bartos-Höppner, B[arbara]. Hunters of Siberia. Translated from the German by Anthea Bell. New York: Walck, 1969. Nominee: 1971.

Nikolai is son of Ibrahim, an exile in Siberia. A forestry official is sent to curtain the freedom of their hunting. Ibrahim is forced to act as guide for the commissioner, but he and Nikolai are converted by the newcomer and his daughter to the need for the conservation of wildlife.

Bartos-Höppner, B[arbara]. Storm Over the Caucasus. Translated from the German by Anthea Bell. New York: Walck, 1968. Nominee: 1970.

Aliko becomes like a brother to Jamaluddin, son of the Imam of the Caucasians. The Imam fights a Holy War to keep his Muslim followers free of the conquering Russians. Before he dies, Jamaluddin pleads for peace, and tells Aliko to flee from the Caucasus.

Baumann, Hans. In the Land of Ur: The Discovery of Ancient Mesopotamia. Translated from the German by Stella Humphries. New York: Pantheon, 1969. Award: 1971.

The culture of ancient Ur is revealed as archeologists of the 19th and 20th centuries unearth ziggurats and palaces. Sandy mounds called tells

contain ruins from the earliest millennia of Western civilization. Amid the rubble, painstaking examination has uncovered precious artifacts.

Baumann, Hans, ed. The Stolen Fire: Legends of Heroes and Rebels from Around the World. Translated from the German by Stella Humphries. Illustrated by Herbert Holzing. New York: Pantheon, 1974. Nominee: 1976.

Twenty-seven legends, from Eastern Europe and Siberia (7), Africa (4), Asia and Australia (9), and America (7) show the courage of men and women. Commoner or king, the heroes conquer fear to master the adversary and claim the goal, be it stealing fire from the gods or rescuing husband from the Grand Duke.

Bergsøe, Vilhelm. The Nisse from Timsgaard. Retold from the Danish by Virginia Allen Jensen. Illustrated by Ib Spang Olsen. New York: Coward, McCann & Geoghegan, 1972. Nominee: 1974.

Sorn, the new farm worker, outsmarts Tim, the nisse of Timsgaard, who promises to come when Sorn whistles; in return, Sorn guarantees Tim's nightly porridge. Together they plow, thresh, and sell a cow, until Sorn becomes steward. Finally Sorn gets his own land, and Tim goes along to help him.

Biegel, Paul. The King of the Copper Mountains. Translated from the Dutch by Gillian Hume and Paul Biegel. Illustrations by Babs van Wely. New York: Franklin Watts, 1969. Nominee: 1971.

King Mansolain is ailing despite the care of his faithful hare. Until a curing potion can arrive, the King's heart is stimulated by exciting nightly tales told by visitors: wolf, squirrel, rabbit, duck, sheep, beetle, lion, ten bumble-bees, three-headed dragon, town-mouse and field-mouse, swallow, donkey, dwarf, and the Wonder Doctor.

Bødker, Cecil. The Leopard. Translated from the Danish by Gunnar Poulsen. New York: Atheneum, 1975. Award: 1977.

Tibeso herds animals to help his widowed mother until a leopard steals a newborn calf. Seeking help in another village, Tibeso is captured and left to die by the cattle-thieving blacksmith. He escapes only when the leopard kills the thief.

Brodtkorb, Reidar. The Gold Coin. Translated from the Norwegian by L. W. Kingsland. Illustrated by W. T. Mars. New York: Harcourt, Brace & World, 1966. Nominee: 1968.

Torgrim and his young sister Britta escape a robber-raid in which their parents are enslaved. Befriended and given a gold coin by a merchant, Torgrim serves as journeyman for Bujor the salter. Though a villain steals the coin, a priest, two acrobats and a monk help Torgrim on his way to recover the coin and his parents.

Bröger, Achim. Good Morning, Whale. Translated from the German by Elizabeth Shub. Pictures by Gisela Kalow. New York: Macmillan, [1975]. Picture book. Nominee: 1977.

Old fisherman Karl rows downriver to the sea. He becomes friends with a whale and returns every six months to visit. One time, when Karl is late, the whale swims upriver to find him, shrinking as he fails to eat until he is the right size for Karl's jar and an inland visit.

Čtvrtek, Václav. The Little Chalk Man. Translated from the Czech by Ivo and Atya Havlů. Illustrated by Muriel Batherman. New York: Knopf, 1970. Nominee: 1972.

The chalk man is schoolboy Standa Novak's living doodle, drawn on his neighbor's wall. Standa draws a doll to keep the chalk man company, but the landlord's crooked blue line betrays her into lying, which only the narrator-neighbor's truth can cure.

Døcker, Rolf. Marius. Translated from the Norwegian by Oliver Stallybrass. Illustrated by Tonje Ström Aas. New York: Harcourt, Brace & World, 1970. Nominee: 1972.

Marius plays a game in the deserted boathouse which once belonged to the long-dead Annanias. Each Sunday the old fisherman returns, Marius tells his neighbor Susanne. Then Rosamund comes to town, Annanius no longer appears, and Marius has changed.

Dragt, Tonke. The Towers of February. Translated from the Dutch by Maryka Rudnik. New York: Morrow, 1975. Nominee: 1977.

Tim/Tom loses his memory and finds himself in a different land, with only the keeper of the towers, Mr. Avla, to befriend him. He writes a diary to help

him remember and goes to live with John Davit and his daughter/his dog, Téja. Then he must decide whether to leap into another dimension of time.

Friis-Baastad, Babbis. Don't Take Teddy. Translated from the Norwegian by Lise Sømme McKinnon. New York: Scribner, 196[illegible]. Award: 1969.

Mikkel seeks to protect his mentally-retarded brother, Teddy, by escaping to a mountain cottage. On the train there, he meets a nurse in a school for the retarded. Both boys catch pneumonia from the ordeal, and after their rescue, Mikkel still must face the need for Teddy to leave home.

Ginsburg, Mirra, ed. The Kaha Bird: Tales from the Steppes of Central Asia. Translated from the Russian by Mirra Ginsburg. Drawings by Richard Cuffari. New York: Crown, 1971. Nominee: 1973.

Nineteen folktales present cultural background from nonRussian peoples of the USSR: Buryat, Tofalar, Tuvan, Altay, Tatar, Kazakh, Uygur, Kirghiz, Tadzhik, Uzbek, Turkmenian, and Karakalpak. Some tales are heroic, others magical. Some are about everyday life, and many include animals.

Green, Alexander [Grinevskii, Aleksandr]. Scarlet Sails. Translated from the Russian by Thomas P. Whitney. Illustrated by Esta Nesbitt. New York: Scribner, 1967. Nominee: 1969.

Motherless Asole is foretold in a chance meeting with a wandering storyteller that she will depart for a lifetime of happiness when a white ship with scarlet sails comes. Arthur Grey, captain of The Secret, buys scarlet silk for sails to make the miracle come true.

Gripe, Maria. The Night Daddy. Translated from the Swedish by Gerry Bothmer. Drawings by Harald Gripe. New York: Delacorte, 1971. Nominee: 1973.

Julia's mother is a nurse who works nights. Instead of a babysitter, Julia has the company of a night daddy, who writes books on stones, and Smuggler, the owl. Alternately, Julia and the night daddy tell their story to prove to Julia's friends that he really exists.

Hofman, Ota. Escape. Translated from the Czech by Alice Backer. Illustrated by Alan E. Cober. New York: Knopf, 1970. Nominee: 1972.

Sasha, in trouble because it appears that his secret smoking caught a shed afire, runs away and into Rudy, just out of reform school. Searchers come for Sasha, but Rudy is left alone, again.

Hürlimann, Bettina. William Tell and His Son. Translated from the German by Elizabeth D. Crawford. Illustrations by Paul Nussbaumer. New York: Harcourt, Brace & World, 1967. Picture book. Nominee: 1969.

Walter admires his father, William Tell, who refuses the order to bow before a hat on a pole. Soldiers arrest Tell, and the Emperor's governor, Gessler, orders him to shoot an apple from Walter's head. Though he succeeds, Tell is imprisoned before escaping and shooting Gessler.

Hürlimann, Ruth. The Cat and Mouse Who Shared a House. Translated from the German by Anthea Bell. New York: Walck, 1973. Picture book. Award: 1976.

The cat promises to provide food, and the mouse agrees to keep house. But the cat's three furtive trips to their hidden butter pot empty it. When the mouse discovers the deception, their agreement ends abruptly.

Iterson, S[iny] R. van. Pulga. Translated from the Dutch by Alexander and Alison Gode. New York: Morrow, 1971. Award: 1973.

Pulga (Flea) is a Bogota urchin, hungry and hopeless until Gilimon the trucker takes him as helper. Together they travel the country, meeting thieves, smugglers, and kidnappers before their return.

Iterson, S[iny] R. van. The Smugglers of Buenaventura. Translated from the Dutch by Hilda van Stockum. New York: Morrow, 1974. Nominee: 1976.

Hoping to fix his damaged boat, Roberto becomes involved with an accused murderer, Ordulio, and with smugglers. Deserted in the labyrinthine selvas bravas (wild woods) along the coast, Roberto is saved by Ordulio and in return must not betray him.

Jüchen, Aurel von. The Holy Night. Translated from the German by Cornelia Schaeffer. Illustrated by Celestino Piatti. New York: Atheneum, 1968. Picture book. Nominee: 1970.

Mary and Joseph follow the command of Caesar and travel from Nazareth to Bethlehem for the census. Sheltered in a stable, Mary bears Jesus and lays Him

in the manger. Angels in the bright sky tell the shepherds, who come to worship and then leave to share the joyous message.

Kästner, Erich. The Little Man. Translated from the German by James Kirkup. Pictures by Rick Schreiter. New York: Knopf, 1966. Award: 1968.

Maxie Pichelsteiner is two inches tall. An orphan, he is ward of Professor Hokus von Pokus, conjurer of the circus. Maxie's great desire is to become an artiste, but he must overcome the handicaps of size, a nightmare, and his own kidnapping.

Korinetz, Yuri. There, Far Beyond the River. Translated from the German by Anthea Bell. Adapted by Hans Baumann from the Russian. Illustrated by George Armstrong. Chicago: O'Hara, 1973. Nominee: 1975.

Misha goes with his adventurous uncle, the dog Chang, and a friend Porfiri on a Northern odyssey, along the river Niva. As they travel, Misha learns about his uncle's life in the years leading to the Communist government in Russia.

Kosterina, Nina. The Diary of Nina Kosterina. Translated from the Russian by Mirra Ginsburg. New York: Crown, 1968. Nominee: 1970.

Nina begins the diary on her 15th birthday, in 1936. In the next few years she writes not only of school and adolescent romance, but also of arrests of friends, relatives, and her father. She records everyday pleasures, changing friendships with Lena and Grisha, and her joy in life before the diary and her life end in 1941.

Krüss, James. Letters to Pauline. Translated from the German by Edelgard von Heydekampf Brühl. New York: Atheneum, 1971. Nominee: 1973.

The author exchanges letters with Pauline, he from the Canary Islands and she from near Munich. He trades tales--about a hiccuping rabbit, Polly the Octopus, a birzel and others--for items like gummed labels, erasers, and carbon paper.

Krüss, James. My Great-Grandfather, the Heroes and I. Translated from the German by Edelgard von Heydekampf Brühl. Illustrated by Jochen Bartsch. New York: Atheneum, 1973. Nominee: 1975.

Temporarily disabled, a boy and his great-grandfather entertain each other a week long with stories

and rhymes. Writing on backs of wallpaper rolls, they tell about true heroes, from Jan Janssen the timid to Pepe the clown and Kornitzke the cook--and even Hercules.

Linde, Gunnel. The White Stone. Translated from the Swedish by Richard and Clara Winston. Illustrated by Imero Gobbato. New York: Harcourt, Brace & World, 1966. Nominee: 1968.

Fia, who lives with her piano-teacher mother at the back of the Judge's house, becomes Fideli; Hampus, the shoemaker's orphaned nephew, adopts the name of Prince Perilous from a traveling circus. They exchange Fia's pretty, comforting white stone by imposing tasks on each other, which result in trouble.

Linevski, A[leksandr]. An Old Tale Carved Out of Stone. Translated from the Russian by Maria Polushkin. New York: Crown, 1973. Award: 1975.

Liok must forego the life of a hunter to become the shaman. He violates the taboos of his people by carving figures on the Sacred Cliff. Struggling for power against the High Koldunya and the Glavna, he wins. But the tribe's cruel customs force him to flee south to other people and new ways.

Lundgren, Max. Matt's Grandfather. Translated from the Swedish by Ann Pyk. Pictures by Fibben Hald. New York: Putnam, 1972. Picture book. Nominee: 1974.

Matt visits his eighty-five year old grandfather in a nursing home. Together they walk in the park and share silence in a sense of timelessness.

Otsuka, Yuzo. Suho and the White Horse: A Legend of Mongolia. Translated from the Japanese by Yasuko Hirawa. Illustrated by Suekichi Akaba. Indianapolis: Bobbs-Merrill, 1969. Picture book. Nominee: 1971.

The shepherd Suho's white horse is stolen by the governor. The horse escapes, only to die when it reaches Suho. In a dream, the horse tells Suho to make a musical instrument from its bones and hide. To this day, Mongolians play such horse-head fiddles.

Richter, Hans Peter. Friedrich. Translated from the German by Edite Kroll. New York: Holt, Rinehart and Winston, 1970. Award: 1972.

Friedrich Schneider and his best friend, the narrator, are born a week apart in 1925 in Germany.

But as they grow into their teens, the Nazi government strains their friendship and destroys Friedrich and his family.

Ryss, Yevgeny. Search Behind the Lines. Translated from the Russian by Bonnie Carey. New York: Morrow, 1974. Nominee: 1976.

Kolya lives with his schoolteacher grandfather Solomin in Zupolsk, a town peaceful until World War II. Together with Lena, whose mother is killed, they escape to a forest cottage. But the children must flee again, to find Lena's father, General Rogachov.

Schneider, Gerlinde. Uncle Harry. Translated from the German by Elizabeth Shub. Pictures by Lilo Fromm. New York: Macmillan, 1972. Picture book. Nominee: 1974.

Uncle Harry rescues a black kitten from a tree. No one else wants it: not Lost and Found, the Pound, a boy, a girl, nor the bakery. So Uncle Harry keeps it and names it Minx.

Thorvall, Kerstin. And Leffe Was Instead of a Dad. Translated from the Swedish by Francine Lee Mirro. Illustrated by Kees De Kiefte. Scarsdale: Bradbury, 1974. Nominee: 1976.

Magnus lives with his mother and her new boy friend, Leffe. While his mother works as hairdresser, Magnus learns to like the big, gentle Leffe, who cooks their dinners. Then Leffe starts drinking again--and robbing again.

Velthuijs, Max. The Painter and the Bird. Translated from the German by Ray Broekel. Reading, Mass.: Addison-Wesley, 1975. Picture book. Nominee: 1977.

The poor painter sells his picture of the bird. Missing his friend, the picture bird flies from his frame and seeks the way home. Reunited, painter and bird are poor but happy together.

Zacharias, Thomas and Wanda. But Where Is the Green Parrot? Translated from the German by the authors. New York: Delacorte, 1968. Picture book. Nominee: 1970.

In or on the train, the house, the toy-chest, the table, the garden, the horse, the ship, the sky--is the parrot, half-hidden. Then he flies--home.

Zei, Alki. Petros' War. Translated from the Greek by Edward Fenton. New York: Dutton, 1972. Award: 1974.

Petros is sad on October 27, 1940: his cricket dies. Then the date catches him up into major tragedy: war with the Italians, occupation by the Germans, famine which turns his proud grandfather into a beggar, and the deaths of his freedom-fighting friends Drossoula and Sotiris.

Zei, Alki. Wildcat Under Glass. Translated from the Greek by Edward Fenton. New York: Holt, Rinehart and Winston, 1968. Award: 1970.

Melia is happy with her sister Myrto living on a Greek island until August 4, 1936. With dictatorship comes danger for their freedom-fighter cousin Niko, who used to tell them tales about the stuffed wildcat which stands in a glass case in their parlor.

Zimnik, Reiner. The Crane. Translated from the German by Nina Ignatowicz and F. N. Monjo. New York: Harper & Row, 1970. Nominee: 1972.

The crane driver loves his machine, living in the cabin. His friend Lektro buys him peppermints, and together they sing Loch Lomond, until war comes. Then the ocean covers the land, and the man uses the crane as lighthouse, living with an eagle. Peace returns, the waters recede, and the crane man works his crane until they both are old.